

University of California, Davis
The Department of Music presents the UCD

Early Music Ensemble

David Nutter, *director*

▲ Consort of Viols

Rebekah Ahrendt, Marie Dalby, Josh Lee, Colin Shipman

Motets and Chansons (mostly) by Josquin

program

Baisez moy
Adieu mes amours
Bergerette savoyenne

Josquin Desprez
(ca 1450–1521)

O bone et dulcissime Jesu

Josquin

Quis dabit oculis nostris fontem lacrimarum?

Jean Mouton
(1459–1522)

Ave Maria...virgo serena
Absalon fili mi

Josquin
Josquin or Pierre de la Rue

Ave Christe
Salve Regina

Josquin
Jacob Obrecht
(ca 1450–1505)

De tous biens playne a 4 (canon en puncto)
Mille regretz
Pavane Mille regretz (arr. Susato, *Dansyre* 1551)

Josquin

Recordare, virgo Mater
Gaude virgo mater Christi

probably not Josquin
Josquin

The Early Music Ensemble

Soprano

Britney Haapanen, Carole Hom, Elise Keddie, Emma Gavenda,
Carter Mills, Emily Murakami, Tess Weathers

Alto

Jacki Amos, Jaclyn Berlant, Jenny Estremera, Violet Grgich,
Helen Nutter, Susanna Peeples, Michele Ranns

Tenor

Joshua Sawyer, Daniel Phillips, Matthew Zavod

Bass

Dominick DiCarlo, Olin Hannum, Ron Holmberg, Anthony Lam, Neil Willits

Consort of Viols

Rebekah Ahrendt, Marie Dalby, Josh Lee, Colin Shipman

Program note

Josquin des Prez was born ca. 1450 as Jossequin Lebloitte dit Desprez, son of Gossard, possibly near the town of Condé-sur-Escaut on the French side of the present Franco-Belgian border. Around 1475 he had entered the service of René of Anjou in Aix-en-Provence. He arrived in Italy in 1484, working in Milan under the patronage of Cardinal Ascanio Sforza. By 1489 he was in Rome, a singer in the Sistine Chapel choir until about 1494; it was during this period he achieved his first compositional maturity. In 1503-04, he was employed as chapelmastor at the Este Court in Ferrara. He spent the last years of his life in Condé-sur-Escaut, where he held the post of Provost of the Collegiate Church of Notre-Dame; the greatest composer of his age, he died on 27 August 1521.

Josquin was the first composer to concentrate much of his energy on the motet, of which he wrote more than 100. Most exemplify his consummate mastery of the new imitative style; his ability to set text in a clear, sensitive manner was seen as revolutionary. Martin Luther said of Josquin: "He is the master of the notes. They must do as he wills; as for the other composers, they have to do as the notes will". How aptly his musical ideas clothe the words, and yet how clear and self-contained is the musical message itself. In this evening's concert we present four motets by (or attributed to) Josquin, and one each by his contemporaries, Obrecht and Mouton, both of these stylistically quite distinct from the Josquin model. By contrast - an interesting reversal - a selection of chansons and motets by Josquin will be performed instrumentally and thus without the texts that the music was designed to illustrate. Playing vocal music on instruments was common practice. The earliest printed music, the *Odhecaton* of 1501, was a volume of textless three-voice French chansons from the late 15th century; some of these were modernized by adding an optional 4th part. A good example is Josquin's reworking of Hayne van Ghizeghem's chanson "De tous biens playne" into a four-voice work, the lower two in close canon. Though idiomatic works for instruments were written during this period (usually with fanciful titles: *La Bernardina*), vocal music was the most contrapuntally intricate, the point of imitation technique well suited to instrumental performance. Josquin's famous *Ave Maria...virgo serena* is the quintessential Josquin, perfectly formed. Equally famous (its authorship is disputed) is *Absalon fili mi*, with its descent (*sed descendam in infernum plorans*) through the circle of fifths to reach low B flat. To appreciate it fully, however, the listener should have its text in mind: *Absalon my son, if only I had died instead of you, Absalon! I shall live no more, but go down to hell, weeping.*

Jean Mouton was associated with the French royal court, at first serving Queen Anne of Brittany, then François I. His lament on the death (1514) of Anne of Brittany, wife of Louis XII, is wonderfully expressive; its text, couched firmly in Biblical language, includes in its middle portion the texts of the three sermons preached by Anne's confessor during her funeral ceremonies.

Jacob Obrecht was Josquin's unlucky successor at Ferrara where, in 1504, he fell victim to the plague. His setting of the Marian antiphon *Salve regina* alternates plainsong and polyphony with the chant melody placed prominently in the alto part.

texts and translations

O bone et dulcissime Jesu

O bone et dulcissime Jesu
per tuam misericordiam esto mihi Jesus.
Quid est Jesus nisi plasmator,
nisi redemptor, nisi salvator.
Ergo bone et dulcissime Jesus,
qui me plasmasti tua benignitate,
rogo te, ne pereat opus tuum mea iniquitate.
Ergo quaeso, anhelo, suspiro,
ne perdas quod tua fecit omes potens divinitas.
Recognosce quod tuum est
et ne respicias quod meum est.
Noli cogitare malum meum.

Si ego commisi per quod danare me debes,
tu non amisisti unde me salvare potes.
Et si secundum iustitiam tuam danare me vis.
Ad tuam piissimam et ineffabilem
misericordiam appello.
Ergo quaeso: miserere mei secundum magnam
misericordiam et pietatem tuam. Amen.

Quis dabit oculis

Quis dabit oculis nostris fontem lacrimarum?
Et plorabimus die ac nocte
coram Domino.
Britannia, quid ploras?
Musica, cur siles?
Francia, cur inducta lugubri ueste
moerore consumeris?

Heu, nobis Domine, defecit Anna,
gaudium cordis nostri.
Conversus est in luctum chorus noster;
cecidit corona capitis nostri.

Ergo eiulaye pueri, plorate sacerdotes,
ululate senes, lugete cantores,
plangite nobiles et dicite:
Anna requiescat in pace.

Ave Christe

Ave Christe immolate
in crucis ara
redemptionis hostia,
morte tua nos amara
fac redemptos luce clara
tecum frui gloria.
Ave verbum, incarnatum
de Maria virgine,
panis vivus angelorum
salus et spes infirmorum,
medicina peccatorum.

O good and sweetest Jesus
be with me through your mercy.
What is Jesus if not my maker,
my redeemer, my savior?
So, good and sweetest Jesus, who has
made me through your goodness, I ask you
not to let your work be lost through my wickedness.
Therefore I am, I breathe, I sigh, do not let
your omnipotent divinity lose what it has made.
Recognize what is yours
and do not look at what is mine.
Do not think on the evil that I have done.

If I have done what will require you to condemn me
may you not forget how you may save me. And if
according to your justice you wish to condemn me.
I call upon your most holy
and inexpressible mercy.
And so I ask: have mercy upon me according
to your great and holy mercy. Amen

Who will give to our eyes a well of tears?
Then shall we weep night and day
before the Lord.
Brittany, why do you weep?
Music, why are you silent?
France, why do you wear clothes of
mourning, and waste away in sorrow?

Woe to us, Lord, for Anne,
the joy of our hearts, is gone.
Our song is changed to grieving;
the garland is fallen from our head.

So sound plaints of woe, you youths;
weep, you priests; grieve, you aged ones;
mourn, singers; lament, you noblemen and say:
May Anne rest in peace.

Hail, Christ, sacrificed
on the altar of the cross,
hostage of the redeemer,
by your death grant us that we,
redeemed from the harsh light of day,
enjoy with you bright glory.
Hail, word, incarnate
of the Virgin Mary,
living bread of the angels,
salvation and hope of the weak,
comfort of the sinners.

Salve corpus Jesu Christi,
quod de caelo descendisti,
et populum redemisti,
qui in cruce pependisti.
Jesu bone, fons pietatis,
laus angelorum,
gloria sanctorum,
spes peccatorum,
miserere nobis.

Salve lux mundi, verbum patris,
hostia vera, viva caro,
Deitas integra, verus homo.
Ave principium nostrae creationis,
ave pretium nostrae redemptionis,
ave viaticum nostrae peregrinationis,
ave solatium nostrae expectationis,
ave salus nostrae salvationis,
qui hic immolaris
pro nobis et sanctificaris,
juva dies, nostros in pace disponi
et nos electorum tuorum grege numerari.

Salve Regina (Marian antiphon)
Salve, Regina, mater misericordiae:
Vita, dulcedo, e spes nostra, salve.
Ad te clamamus, exsules, filii Hevae,
Ad te suspiramus, gementes et flentes,
in hac lacrimarum valle.
Eia ergo, advocata nostra, illos
tuos misericordes oculos ad nos converte.
Et Jesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.
O clemens, O pia, O dulcis Virgo Maria.

Hail, body of Christ,
who from heaven did descend,
and redeemed his people,
who on the cross did hang.
Good Jesus, fountain of piety,
pride of the angels,
glory of the saints,
hope of the sinners,
have mercy on us.

Hail, light of the world, the word of the
Father, the true sacrifice, living flesh,
the undiminished Godhead and true man.
Hail, the origins of our creation,
hail, the price of redemption,
hail, the currency of our pilgrimage,
hail, the assuaging of our hopes,
hail, the help of our salvation,
who art sacrificed for us,
and are sanctified, grant us that we may go
forth in peace, and be counted
in the flock of your chosen ones.

Hail, O Queen, mother of mercy
Our life, sweetness and hope.
We banished children of Eve call to thee,
To thee do we sigh, mourning and weeping
In this vale of tears.
O you, our advocate,
Turn on us thy merciful eyes.
And after this our exile show unto us Jesus,
the blessed fruit of thy womb.
O clement, O loving, O sweet Virgin Mary.

Recordare, virgo Mater

The scoring of this work, for three equal sopranos and alto is unusual for the period. Printed with an ascription to Josquin in 1520, its authenticity is doubtful. We like it anyway.

Recordare, virgo Mater in conspectu
Dei, ut loquaris pro nobis bonum.
Et ut avertat indignationem
suam ab hac familia.
Tu propicia, mater eximia, pelle
vicia fer remedia reis in via,
dans in patria vite gaudia.
Pro quibus dulcia, tu preconia
laudes cum gloria suscipe,
pia virgo Maria. Amen.

Remember, virgin Mother, in the sight of
God, to speak well for us,
that He may turn his displeasure
away from this family.
Excellent mother, be gracious, drive vices
away, and bring assistance to us sinners on
our way, giving us joy in our native country.
For these (requests) receive our sweet
celebrations, praises and glory,
holy virgin Mary. Amen.

Gaude virgo mater Christi

Gaude virgo mater Christi is a sequence that resembles prayers of general praise from Marian masses. In both structure and texture, it resembles his most famous motet, *Ave Maria...virgo serena* (played by the viol consort tonight). Its closing Alleluia presents a motif derived from the opening culminating in a harmonically spectacular cadence.

Gaude virgo mater Christi,
quae per aurem concepisti
Gabriele nuntio.
Gaude quia Deo plena
peperisti sine poena
cum pudoris lilio.
Gaude quia tui nati,
quem dolebas mortem pati
fulget resurrectio.
Gaude Christo ascidente,
Et in coelum te vidente
motu fertur proprio.
Gaude quae post ipsum scandis,
est hono tibi grandis,
in coeli palatio.
Ubi fructus ventris tui
nobis detur per te frui
in perenni gaudio.
Alleluia.

Rejoice, virgin, mother of Christ,
who conceived through your ear
by the messenger, Gabriel.
Rejoice, for full of God,
you gave birth without pain
retaining the lily of modesty.
Rejoice, for your son,
whose death you mourned,
shines in the resurrection.
Rejoice, for as Christ ascends,
and sees you in heaven,
he is borne of his own accord.
Rejoice, you who ascend after him,
for there is great honor
for you in the palace of heaven.
May the fruit of your womb,
through you, be given to us
in everlasting joy.
Alleluia.